

American
Guild of
Organists



PEORIA CHAPTER

Heinz Wunderlich
Organist

St. Mary's Cathedral
Peoria, Illinois
March 12, 1967

Program

Toccatà and Fugue in F major

DIETRICH BUXTEHUDE
(1637-1707)

This toccata has two sections, each an example of types of late 17th-century toccatas, the perpetuum mobile style and the liturgical toccata style. The first consists of rapid scales and arpeggios, while the second, flowing out of the first, becomes more restrained and chordal, serving as a prelude to the lively fugue to follow. Buxtehude's writing is known to have had a great influence on the earlier compositions of J. S. Bach.

Organ Hymn on "Maria zart"

ARNOLT SCHLICK
(15th - 16th c.)

A transition figure between the late Gothic and early Renaissance periods of organ history, Schlick published, in 1511, the first monograph on the organ, specifying methods of construction, tuning, and other theoretical matters as well. This indicated a new technical interest in the organ, and many of his suggestions are still followed by organ builders today. He also published a collection of organ and lute pieces, one of which is the "Maria zart." This piece demonstrated the use of imitation which was a relatively new development in organ music; there is also a definite pedal line which illustrates the early development of the pedal division of organs in Germany; finally, it shows an independence of vocal style in its more idiomatic keyboard style, making it music of the organ instead of for the organ.

Toccatà and Fugue in F major

JOHANN SEBASTIAN BACH
(1685-1750)

The Toccata was written probably at Cöthen about 1720 and revised at Leipzig about 1725. The Fugue belongs to Weimar about 1716. The magnificent Toccata is quite unusual, being neither flashily brilliant nor rhapsodic. The opening canon over a pedal point followed by a pedal solo are daringly repeated immediately. The five-note opening figure, the descending bass, the cadences interrupted by striking series of chords - all simple devices in themselves - are welded together with a spaciousness and power

of development that place this Toccata among Bach's greatest conceptions.

The Fugue, an admirable contrast, has two subjects and though not mature Bach, is worthy of study as regards the unusual and irregular appearances of the opening theme.

Fantasia and Fugue on "Ad Nos, Ad Salutarem Undam" FRANZ LISZT
(1811-1886)

Declared a profound mystic, throughout his life Liszt showed a lively interest in the organ, the construction and technique of which interested him. Thus he met in Paris César Franck, and on another occasion Charles Marie Widor, in both cases at organs; there is a portrayal by Widor describing Liszt's joy as he tried the instruments, at which he displayed the mastery of a virtuoso. During the period he was composing his most important works for piano and orchestra, 1850 to 1865, the large organ pieces also appeared. In 1850-51 he wrote the Fantasy and Fugue "Ad nos, ad salutarem undam," using as a thematic basis the chorus of the Anabaptists from the opera "The Prophet" by Meyerbeer. In form, this unusually extensive organ work presents a series of variations with a concluding fugue. The individual groups arrange themselves after the manner of the movements of a sonata; a first movement consisting of a series of variations, an adagio, then with the entrance of the pedal solo, a third movement "Allegro deciso" and finally the Fugue with its crowning chorale conclusion as a last movement. The work was first performed in 1855 in the cathedral at Merseburg (now East Germany) for the dedication of the new Ladegast Organ, which still exists today.

Organ Sonata On A Single Theme

Tranquillo/Allegro agitato

Recitativo

Toccata fugata

HEINZ WUNDERLICH
(1919 -)

Mr. Wunderlich, who was born in Leipzig, the city of J. S. Bach, is organist of the Church of St. Jacobi in Hamburg, where he plays the world famous Arp Schniger organ. This sonata, which was composed in 1954, is strictly contrapuntal, especially in the first movement. The second part is a Recitativo, whereas the last movement has the form of a virtuoso Toccata-Fugue, slightly influenced by the French School. All movements are based on one theme, which occurs in different variations.

One of Germany's most distinguished artists,
Mr. Wunderlich is Professor of Organ at the
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